

PERRY'S MUSICAL MAGAZINE

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PERRY'S • MUSICAL • MAGAZINE



50th YEAR

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LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

(Continued From Last Month.)

"Let this summons," they write, "to so noble a work not be heard in vain. Delay no further to transport us back to those long-departed days when the power of Polyhymnia moved with mighty spells alike the hearts of the multitude and of the consecrated priests of art. Need we say with what deep regret your late retired mode of life has filled us? Is any assurance required that all eyes have been turned towards you, and that all have seen with sorrow that he, whom they acknowledge as the highest of living men in his own domain, should have looked on in silence while our German soil has been invaded by the footsteps of foreign art, the seat of the German muse usurped, and German works have become but the echo of those of strangers, threatening a second childhood of taste to succeed its golden age? etc. * * *

Beethoven declined reading the paper till he should be alone. "I arrived," says Schindler, "only just as he had finished its perusal. He communicated to me the contents, and after running them over once more, handed the paper quietly to me; then turning towards the window, he remained some time looking up at the sky. I could not help observing that he was much affected, and, after I had read it, I laid it down without speaking, in the hope that he would first begin the conversation. After a long pause, whilst our eyes never ceased following the clouds, he turned round, and said, in a tone which betrayed his emotion, 'It is really gratifying! I am much pleased.'" To Schindler's entreaties that he would accept the proposal he replied, "Let us get into the open air." After a great deal of discussion and management, not without innumerable provocations, intrigues on the part of selfish managers, etc., the concert was arranged. Still it was a glorious day for Beethoven and for art. The theatre was crowded. The

master, standing with his back to the proscenium, was not even sensible of the tumultuous applause of the auditory at the close of the symphony, until Mme. Unger, by turning round and making signs, roused his attention, that he might at least see what was going on in the front of the house. This acted, however, like an electric shock on the thousands present, who were struck with a sudden consciousness of his misfortune; and as the floodgates of pleasure, compassion and sympathy were opened there followed a volcanic explosion of applause, which seemed as if it would never end.

Beethoven died on the 26th of March, 1827, aged fifty-six, during a tremendous hail storm, after a most painful sickness, brought on by a cold taken while traveling, and aggravated by carelessness on his own part and neglect on the part of those who should have been nearest to him. Several beautiful anecdotes are told of his last sickness. Thus, only a few days before his death, he received from an admirer in England a magnificent present of all Handel's works, whom he had always revered as the greatest of composers. The volumes were laid upon his head; and he exclaimed, pointing to them, "That is the true thing" (Das ist das Wahre) and he spent his brightest hours for the last few days in poring over the notes of those sublime religious strains.

Beethoven was a Catholic by birth. His was a deeply religious spirit; although religion was with him rather a matter of sentimental and experimental feeling, than of any technical creed and system. It is said he had written with his own hand two inscriptions, said to be taken from the temple of Isis, which were framed, and lay constantly upon his writing table. They were as follows:

1. "I am that which is—I am all that is, all that was, and all that shall be—no mortal man hath my veil uplifted!"
2. "He is One, self-existent, and to that One all things owe their existence."

Two things he would never talk about—religion and thorough bass. For he regarded them both as things ultimate and settled; the one the foundation of life, the other of music. He regarded a good life as the only confession of faith; and the production of true works of musical art as the only solution of the laws of harmony. His life and his music alike were a yearning and striving towards the spiritual essence, which he felt to be supreme, and the ground of all things. His music was his religion; into that he poured his life. In his music he aspired to the Infinite. In his music he accomplished the great sacrifice of self, and displayed the heroic will by his resolute adherence to the theme, mastering and controlling his thronging inspirations. In his

music was he always true, as in his life, compromising nothing for effect, for immediate success or comfort, but spending himself to give worthy utterance to holy and deep sentiments. In his music are the tenderest love, and energetic will, and loftiest aspiration, and purity and faith; as he himself said, "The secret of all true art lies, after all, in the moral." To such truth-loving self-renunciation as his, how much was revealed! How much he has bequeathed to the ages in that language which admits of no misconstructions, like words; which sets forth no partial truths, like all thoughts and systems which are only started to be contradicted; that language which comes from the heart of the man, and expresses the sentiment which reconciles all conflicting views, and speaks to the heart again! When will the world appreciate his music?

We add the following from Fetis' Biographie Universelle:

"Never was the interest which so great a man excited manifested so forcibly as during his last sickness; anxiety was depicted on every face; a great crowd obstructed the avenues to his house, and the most distinguished personages called at his door to learn the news. The report of the danger which threatened him was rapidly circulated, and soon reached Weimar, where Hummel was, who departed instantly for Vienna, with the intention of becoming reconciled to Beethoven, who had been angry with him some years previous. On entering the chamber, Hummel melted into tears; Beethoven stretched out his hand to him, and these two celebrated men separated only as true friends. After the fatal moment, a general consternation spread through the city. More than thirty thousand persons followed in the funeral procession, and among the eight masters of the chapel who officiated as pall bearers might be seen Eybler, Weigl, Hummel, Gyrowetz and Seyried. Thirty-six artists, among whom were the poets Grillparzer and Castelli, carried the torches. The requiem of Mozart, as also a hymn by M. Seyried, were performed for the obsequies, in the church of the Augustines; and the remains of the great man were deposited in the cemetery of Wharing, near Vienna, where a monument was shortly afterwards erected over his grave.

"We know of but two pupils who were educated by Beethoven. One is Archduke Rodolph, who possesses remarkable talent as a pianist, and who has practised with some success as a composer; the other is Ferdinand Ries. Beethoven was little suited to direct a musical education, as he was too much preoccupied and too impatient, and could not follow the progress of a pupil in methodical order.

(To Be Continued.)

THE FISHER GIRL WALTZ

J. OWEN LONG

The musical score for "The Fisher Girl Waltz" is presented in six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is in 3/4 time and features a key signature of one sharp (F#). The score is written for piano and includes numerous fingerings indicated by numbers 1 through 5. The music concludes with a double bar line and repeat dots.

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This musical score is for a piece titled "Fisher Girl, 2-2". It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings (indicated by numbers 1-5). The piece concludes with a "Fine" marking and a "D. C. al Fine" instruction. The manuscript shows signs of age, including some staining and wear.

System 1: Treble clef starts with a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (2, 1, 3, 3, 2, 3, 5), Bass (1, 2).

System 2: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (1, 2, 3, 2, 1, 5, 4, 3, 2), Bass (4, 2, 1, 4, 2, 1, 5, 5, 1).

System 3: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (1, 3, 2, 1, 3, 1, 2, 5), Bass (4, 2, 1, 4, 2, 1, 5, 3, 1).

System 4: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (4, 3, 2, 1, 3, 2, 1, 3), Bass (4, 2, 1, 4, 2, 1, 5, 3, 1). The word "Fine" is written above the staff.

System 5: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (2, 1, 4, 2, 5, 3, 3, 1), Bass (4, 2, 1, 4, 2, 1, 5, 3, 1).

System 6: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass clef has a whole note chord of C4, E4, G4. Fingerings: Treble (5, 1, 4, 2, 5, 3, 3, 1), Bass (4, 2, 1, 4, 2, 1, 5, 3, 1). The instruction "D. C. al Fine" is written above the staff.

SILVERY WINGS

G. HOLCOMBE

Tempo di Valse

The musical score for "Silvery Wings" is written for piano in 3/4 time. It consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Tempo di Valse". The score includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score includes markings for "mf", "p", "f", and "8va" (octave). There are also asterisks and "Ped." markings. The piece concludes with a final chord in the right hand.

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gva *loco*

brillante

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. A bracket above the first two notes is labeled 'gva'. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The word 'loco' is written above the treble staff. The word 'brillante' is written above the bass staff. The system ends with a double bar line.

gva *loco*

The second system of musical notation continues the piece. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

gva *loco*

The third system of musical notation continues the piece. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

p

The fourth system of musical notation continues the piece. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

The fifth system of musical notation continues the piece. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

The sixth system of musical notation continues the piece. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. The system ends with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a harmonic accompaniment of chords. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first measure of the bass staff is marked *mf*. The system includes several measures with a *Teo.* marking and asterisks.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes several measures with a *Teo.* marking and asterisks.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The system includes several measures with a *Teo.* marking and asterisks. The final measure of the bass staff is marked *crem.*.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *8va* marking above the first measure. The bass clef staff contains a harmonic accompaniment. The system includes several measures with a *Teo.* marking and asterisks. The first measure of the bass staff is marked *f*, and the second measure is marked *ff*.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a harmonic accompaniment. The system includes several measures with a *Teo.* marking and asterisks.

Sixth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a harmonic accompaniment. The system includes several measures with a *Teo.* marking and asterisks. The first measure of the bass staff is marked *crem.*.

SCOTTISH RHAPSODY

INTRODUCING

“AULD LANG SYNE”, “COMIN’ THRO’ THE RYE” and “BLUE BELLS OF SCOTLAND”.

M. W. BUTLER.

Allegro vivace

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two flats and a 4/8 time signature. It begins with a forte (f) dynamic and includes a piano (pp) section marked "ad libitum". Pedal points (Ped.) are indicated with asterisks. An 8va line is shown above the treble staff. The system concludes with a treble clef.

Second system of musical notation. Treble and bass staves. It continues the introduction with various dynamics including fortissimo (ff). Pedal points (Ped.) are indicated with asterisks. An 8va line is shown above the treble staff. The system concludes with a bass clef.

Third system of musical notation. Treble and bass staves. It begins the "AULD LANG SYNE" section, marked "Moderato". The treble staff has a key signature of two flats. Pedal points (Ped.) are indicated with asterisks. The system concludes with a bass clef.

Fourth system of musical notation. Treble and bass staves. Continuation of the "AULD LANG SYNE" section. Pedal points (Ped.) are indicated with asterisks. The system concludes with a bass clef.

Fifth system of musical notation. Treble and bass staves. Continuation of the "AULD LANG SYNE" section. Pedal points (Ped.) are indicated with asterisks. The system concludes with a bass clef.

COMIN' THRO' THE RYE. *Abandon ed Expressione.*

First system of musical notation for "COMIN' THRO' THE RYE". It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a series of chords in the right hand and a melodic line in the left hand. Pedal points are indicated by "Ped." and asterisks (*). The first measure is marked "Ped. p".

Second system of musical notation for "COMIN' THRO' THE RYE". It continues the piece with similar chordal textures and a melodic bass line. Pedal points are marked with "Ped." and asterisks (*).

Third system of musical notation for "COMIN' THRO' THE RYE". The piece continues with a similar pattern of chords and a moving bass line. Pedal points are marked with "Ped." and asterisks (*).

Fourth system of musical notation for "COMIN' THRO' THE RYE". This system includes a change in tempo and mood, marked "pp" (pianissimo) and "Affettuoso". The right hand features a more active melodic line with fingerings (4, 5, 4, 3, 4, 4, 5, 4) and accents (^). Pedal points are marked with "Ped." and asterisks (*).

Fifth system of musical notation for "COMIN' THRO' THE RYE". It begins with a "loco" section, indicated by "loco" and a dotted line. The right hand has a rapid melodic passage with fingerings (4, 2, 12, 12, 12, 12, 3, 2, 4, 5, 4, 3, 4, 5) and accents (^). Pedal points are marked with "Ped." and asterisks (*).

THE BLUE BELLS OF SCOTLAND.

First system of musical notation for "THE BLUE BELLS OF SCOTLAND". It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a march style, marked "m" and "marcia con moto". Pedal points are marked with "Ped." and asterisks (*). The first measure is marked "Ped. cres." (crescendo).

Maestoso energico.

Ped. * *Ped.* * *f Ped.* * *Ped.* * *Ped.* *

ff *Ped.* * *Ped.* * *Piu mosso martell* *Ped.* * *Ped.* * *Ped.* *

8va

Ped. * *Ped.* * *Ped.* * *con impeto.* * *Ped.* * *Ped.* * *Ped.* *

8va

Ped. * *Ped.* * *Ped.* * *Ped.* *

8va

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va

loco

8va

Ped. * *Ped.* * *Ped. marcatis.* * *Tempo vivo* * *Ped.* * *fff* *Ped.* *

To the Second Regimental Band of Virginia consisting of Professor Will H. Ruebush, Director,
and 31 loyal sons of my Alma Mater, S. C. I. Conservatory, who left for Mexico June 26, 1916.

AMERICA! MY COUNTRY.

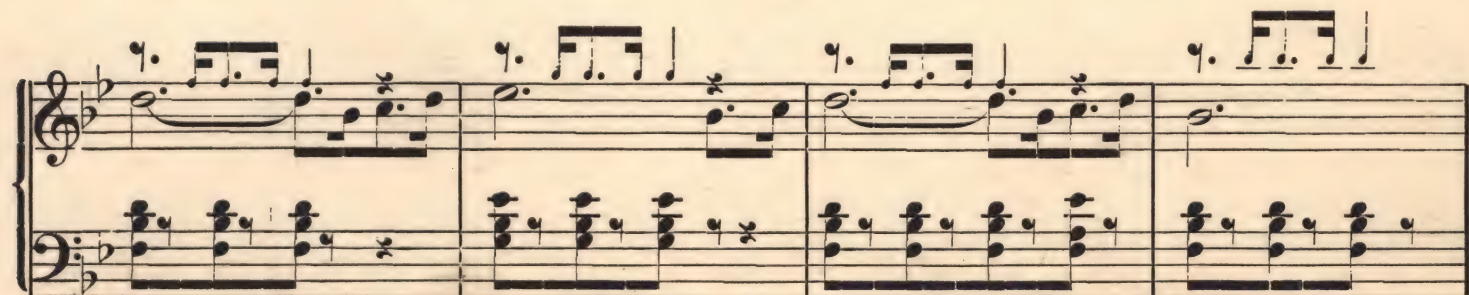
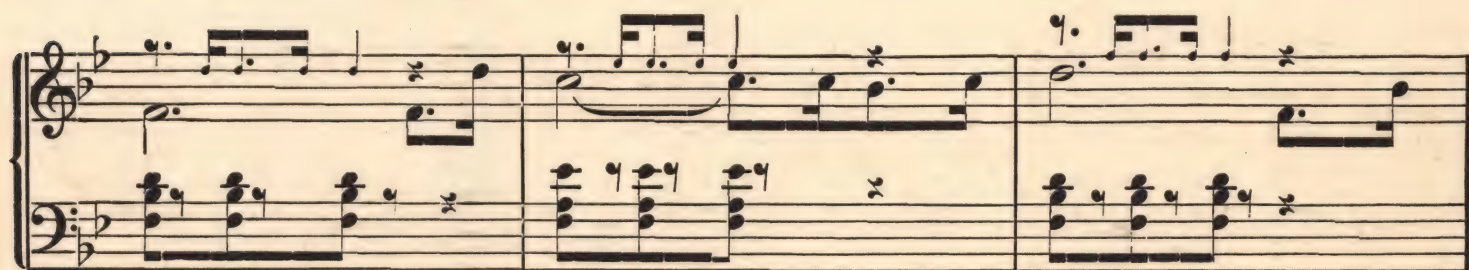
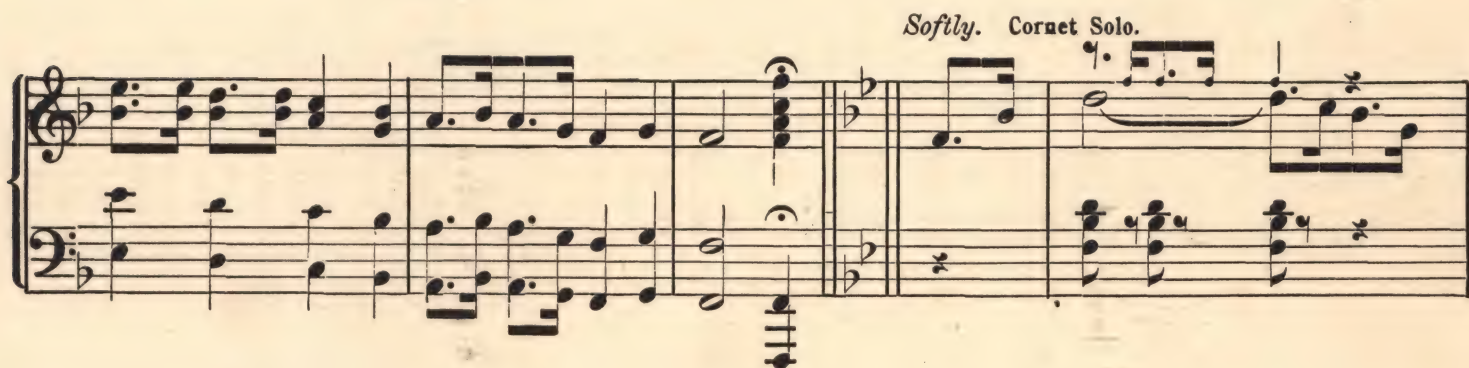
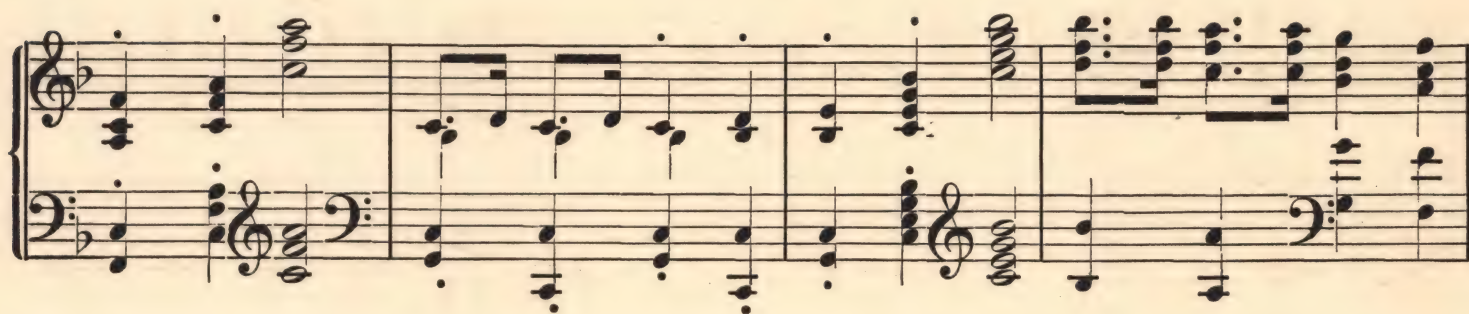
Grand March Militaire.

In Martial Style.

J. OWEN LONG

The musical score is written for a piano and is organized into five systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). Numerous triplets are indicated by a '3' over a bracketed group of notes. The piece concludes with a double bar line and repeat signs on the final staff.

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The first system of musical notation for 'America! My Country'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The melody in the treble clef features several triplet markings (indicated by a '3' over a bracket) and a repeat sign. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. The treble clef part continues with triplet markings and a forte (*ff*) dynamic marking. The bass clef part continues with a steady accompaniment. The system concludes with a repeat sign.

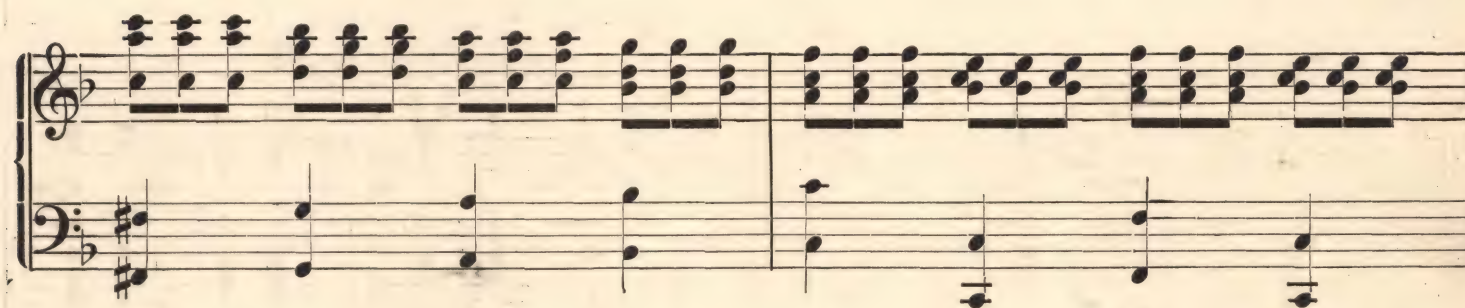
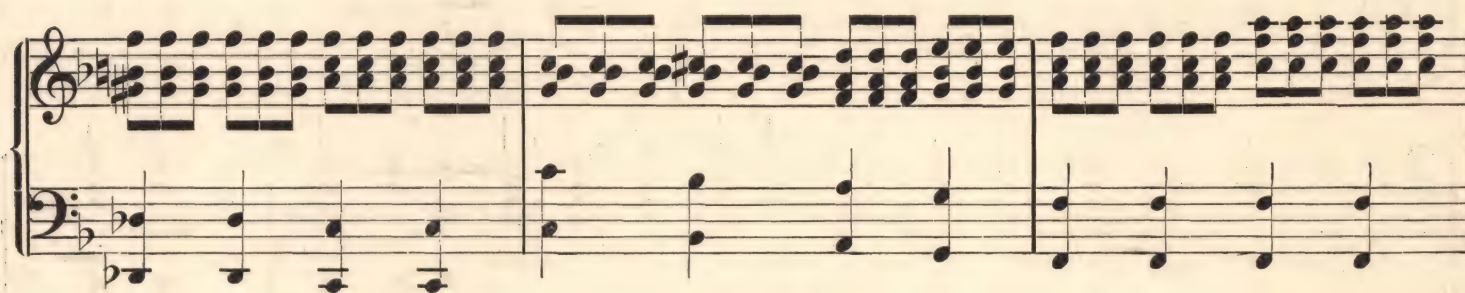
The third system of musical notation. The treble clef part features more triplet markings and a repeat sign. The bass clef part continues with a steady accompaniment. The system concludes with a repeat sign.

The fourth system of musical notation. The treble clef part features a repeat sign and a crescendo hairpin. The bass clef part continues with a steady accompaniment. The system concludes with a repeat sign.

The fifth system of musical notation. The treble clef part features a repeat sign and a crescendo hairpin. The bass clef part continues with a steady accompaniment. The system concludes with a repeat sign.



Grand Finale.



BUNGALOW BLISS.

SYNCOPIATED WALTZ.

LILLIAN M. CHILDERS.

Il canto ben marcato e legato.

The first system of musical notation for 'Bungalow Bliss' is in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The melody in the treble staff is marked with a piano (*p*) dynamic and includes several measures with a 'Ped.' (pedal) instruction and asterisks. The bass staff provides a steady accompaniment with chords and single notes.

The second system continues the musical piece, maintaining the 3/4 time signature and key signature. It features similar melodic and harmonic patterns with 'Ped.' markings and asterisks throughout the system.

The third system of musical notation includes a dynamic shift to *f* (forte) in the middle, followed by a return to *p* (piano). It continues with the established waltz rhythm and includes 'Ped.' markings and asterisks.

The fourth system of musical notation continues the piece with consistent melodic and harmonic development, featuring 'Ped.' markings and asterisks.

The fifth and final system of musical notation concludes the piece. It features a final melodic flourish in the treble staff and a sustained chord in the bass staff, marked with 'Ped.' and an asterisk.

8va.....

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks. The first measure includes the instruction 'Ped. p dolce'.

8va.....

Second system of musical notation. Continues the melody and accompaniment from the first system. Pedal points are marked throughout.

8va.....

Third system of musical notation. The right hand melody continues. Pedal points are marked throughout.

8va.....

Fourth system of musical notation. The right hand melody continues. Pedal points are marked throughout.

8va.....

Fifth system of musical notation. The right hand melody continues. Pedal points are marked throughout. Dynamic markings include 'mf cresc' and 'dim.'.

8va.....

Sixth system of musical notation. The right hand melody continues. Pedal points are marked throughout. Dynamic markings include 'cresc.', 'f', 'dim.', and 'p'.

8va.....

mf
Ped.
Ped.
Ped. lightly
Ped.
Ped.

8va.....

Ped.
Ped. gracefully.
Ped.
mf
Ped.

8va.....

m p
Ped.
Ped.
Ped.
Ped.
Ped.

8va.....

Ped.
Ped.
Ped.
Ped.
dim.
m p
Ped.

8va.....

Ped. m p
Ped.
Ped.
Ped.
Ped.
Ped.

8va.....

Ped.
Ped.
Ped.
Ped.
D. C.
m p
Ped.

Just Again Love's Old Sweet Story.

(I LOVE YOU.)

SONG AND CHORUS.

LILLIAN J. OGDEN.

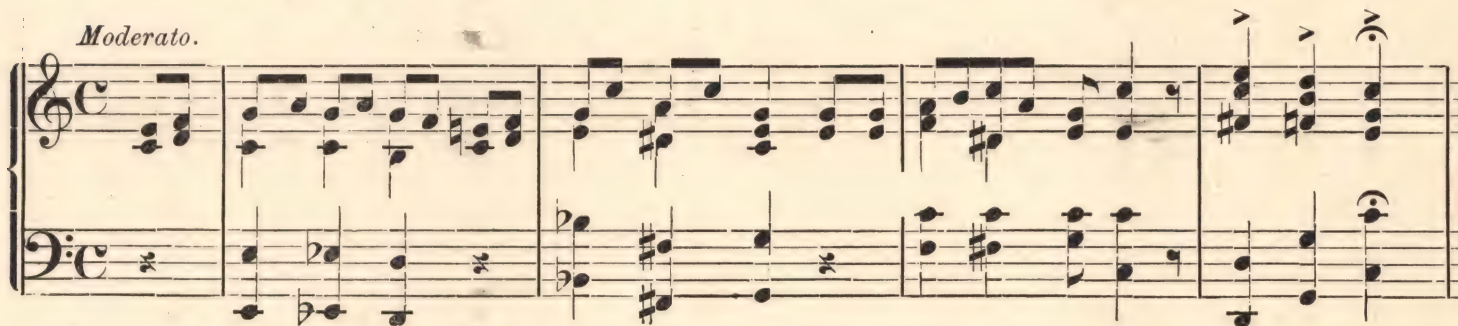
J. OWEN LONG.

Composer of

INTRODUCTION.

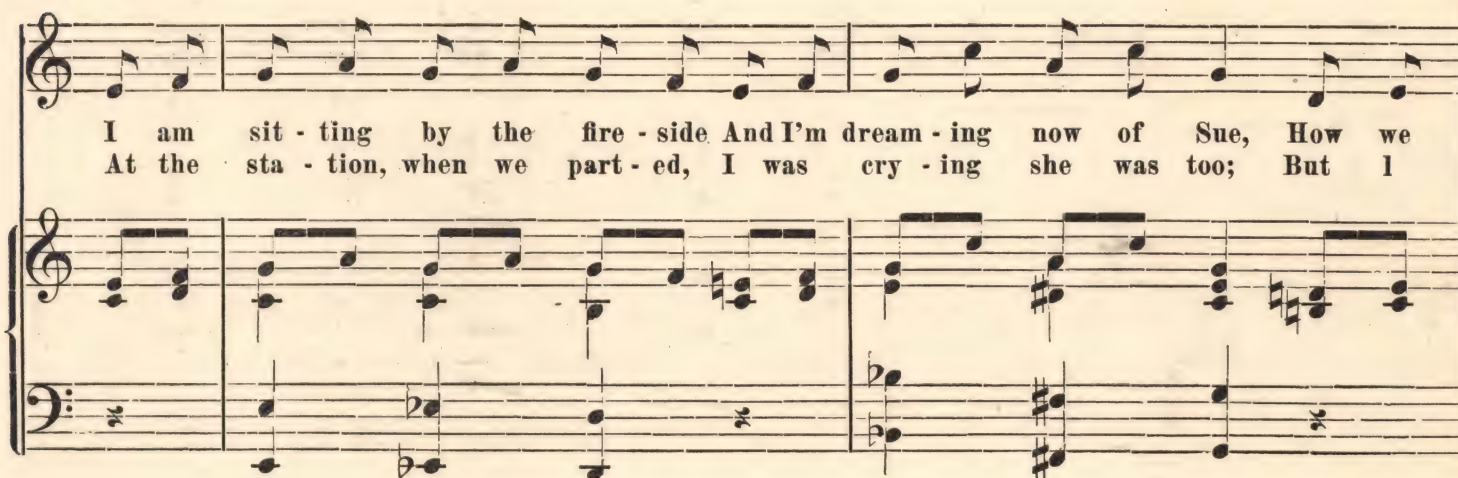
"Beneath the Old Plum Tree." etc

Moderato.



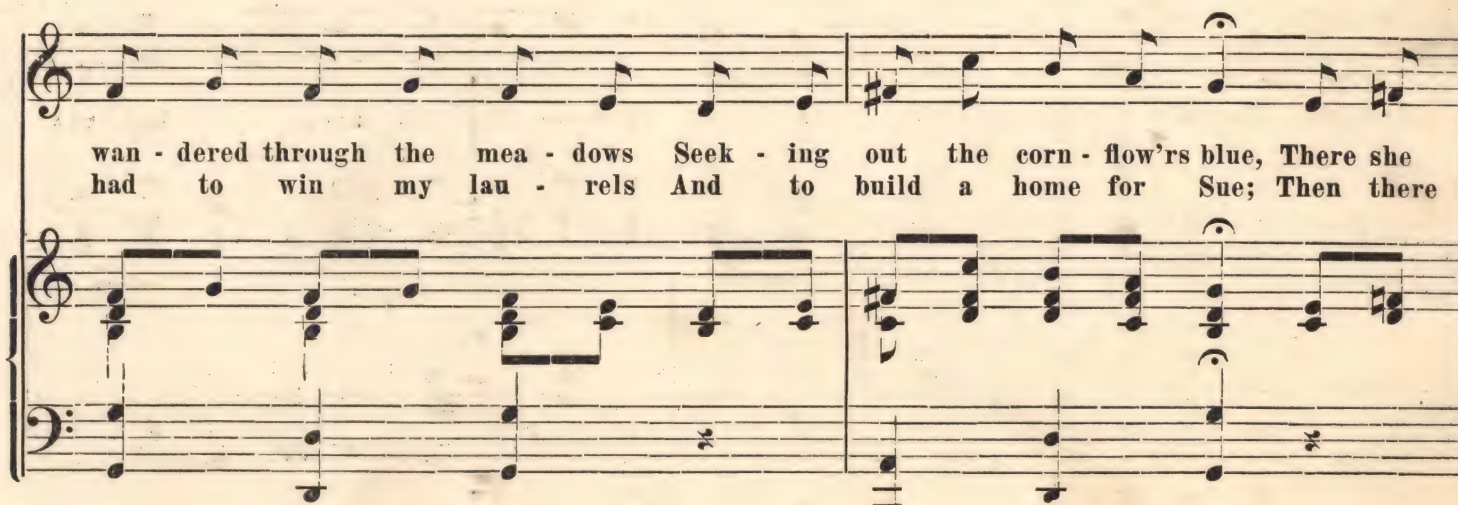
Musical notation for the introduction, featuring a piano accompaniment with treble and bass staves. The tempo is marked *Moderato*.

Don't hurry.



Musical notation for the first line of the song, including vocal melody and piano accompaniment. The tempo is marked *Don't hurry*.

I am sit - ting by the fire - side And I'm dream - ing now of Sue, How we
At the sta - tion, when we part - ed, I was cry - ing she was too; But I



Musical notation for the second line of the song, including vocal melody and piano accompaniment.

wan - dered through the mea - dows Seek - ing out the corn - flow'rs blue, There she
had to win my lau - rels And to build a home for Sue; Then there

told me that she loved me, And she prom - ised to be true, But I
came an aw.....ful sto - ry, And I roamed the whole world through, But she

said, "you're on.....ly jok.....ing, I know you."
wait.....ed for my com.....ing, She was true.

CHORUS. *Much faster.*

And her lips were like the cher-ries, And her kiss-es like the dew,..... And she

had a way of lov-ing That was might-y pleas-ing too..... Oh

Sue..... my..... Sue How I..... love..... you..... Just a -

gain Love's Old Sweet Sto.....ry I..... love..... you.

OLD FOLKS AT HOME MARCH.

DUET FOR PIANO OR ORGAN.

SECONDO.

M. W. BUTLER.

Espressivo.

First system of musical notation. Treble and bass staves. Treble staff has a 4/4 time signature and a key signature of one flat. The melody consists of eighth-note patterns. Fingering numbers 1, 4, 2, 4 and 1, 5, 3, 5 are shown. Dynamics include *p* and *pp*. The bass staff has a 4/4 time signature and a key signature of one flat, with a single note on the first staff and a 5 on the second staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth-note patterns. Dynamics include *p*, *pp*, and *cres.*. The bass staff continues with a single note on the first staff and a 2 on the second staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth-note patterns. Dynamics include *m* and *p*. The bass staff continues with a single note on the first staff and a 5 on the second staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4/4 time signature and a key signature of one flat. The melody consists of eighth-note patterns. Dynamics include *f* and *p*. The bass staff has a 4/4 time signature and a key signature of one flat, with a single note on the first staff and a 5 on the second staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4/4 time signature and a key signature of one flat. The melody consists of eighth-note patterns. Dynamics include *f* and *p*. The bass staff has a 4/4 time signature and a key signature of one flat, with a single note on the first staff and a 5 on the second staff.

OLD FOLKS AT HOME MARCH.

DUET FOR PIANO OR ORGAN.

PRIMO.

M. W. BUTLER.

Espressivo.

8va.....

The first system of musical notation is for the Primo part. It consists of two staves in 4/4 time. The key signature has one flat (B-flat). The first measure is marked with a repeat sign and a '3' below the first note. The first staff has a 'm' dynamic marking. The second staff has a 'p' dynamic marking. The system ends with a repeat sign.

8va.....

The second system of musical notation continues the Primo part. It consists of two staves. The first staff has a 'm' dynamic marking. The second staff has a 'p' dynamic marking. The system ends with a repeat sign.

8va.....

The third system of musical notation continues the Primo part. It consists of two staves. The first staff has a 'f' dynamic marking. The second staff has a 'm' dynamic marking. The system ends with a repeat sign.

8va.....

The fourth system of musical notation continues the Primo part. It consists of two staves. The first staff has a 'p' dynamic marking. The second staff has a 'pp' dynamic marking. The system ends with a repeat sign.

8va.....

The fifth system of musical notation continues the Primo part. It consists of two staves. The first staff has a 'p' dynamic marking. The second staff has a 'pp' dynamic marking. The system ends with a repeat sign.

SECONDO.

First system of musical notation. The upper staff (treble clef) features a melodic line with triplets and a fifth finger fingering. The lower staff (bass clef) provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line with a fourth finger fingering and includes a repeat sign. The lower staff continues the accompaniment. Dynamics include *p* (piano).

Third system of musical notation. The upper staff features a continuous sixteenth-note pattern with first, fourth, and third finger fingerings. The lower staff continues the accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

Fourth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff includes a *cres.* (crescendo) marking and a *m* (mezzo) dynamic marking.

Fifth system of musical notation. The upper staff continues the sixteenth-note pattern, ending with a final flourish marked with a triangle and a fermata. The lower staff includes *p* (piano), *pp* (pianissimo), and *fz* (forzando) dynamic markings.

PRIMO.

8va.....

First system of musical notation. The upper staff (treble clef) contains a series of chords and eighth notes, with fingerings 3, 1, 5, 2, 4, 2 indicated. The lower staff (bass clef) contains a series of chords and eighth notes, with fingerings 1, 5 indicated. Dynamics include *f* (forte) and *pp* (pianissimo).

8va.....

Second system of musical notation. The upper staff (treble clef) contains a series of chords and eighth notes, with fingerings 3, 1, 5, 2, 4, 2 indicated. The lower staff (bass clef) contains a series of chords and eighth notes, with fingerings 1, 5 indicated. Dynamics include *m* (mezzo).

8va.....

Third system of musical notation. The upper staff (treble clef) contains a series of chords and eighth notes, with fingerings 4, 3, 4, 5 indicated. The lower staff (bass clef) contains a series of chords and eighth notes, with fingerings 2, 4, 5 indicated. Dynamics include *p* (piano) and *m* (mezzo).

8va.....

Fourth system of musical notation. The upper staff (treble clef) contains a series of chords and eighth notes, with fingerings 3, 5 indicated. The lower staff (bass clef) contains a series of chords and eighth notes, with fingerings 3, 1 indicated. Dynamics include *cres.* (crescendo) and *f* (forte).

8va.....

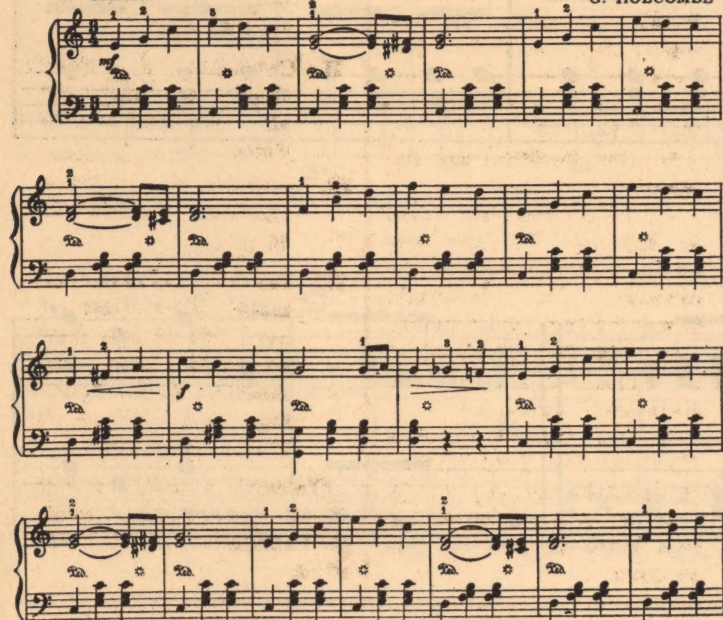
Fifth system of musical notation. The upper staff (treble clef) contains a series of chords and eighth notes, with fingerings 3, 4, 5 indicated. The lower staff (bass clef) contains a series of chords and eighth notes, with fingerings 2, 4, 5 indicated. Dynamics include *p* (piano) and *f* (forte).

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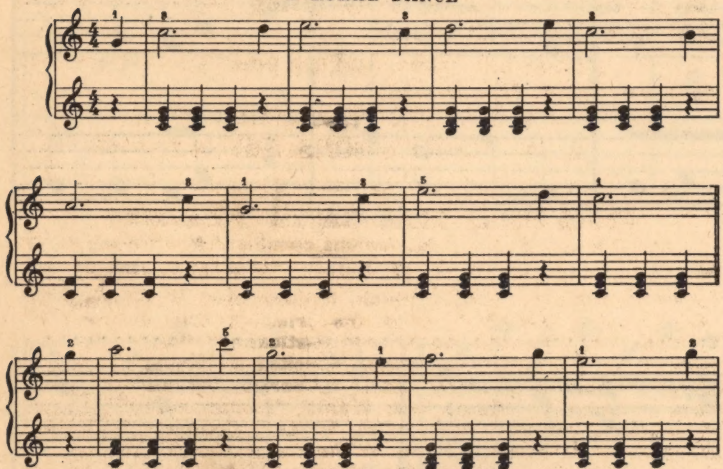


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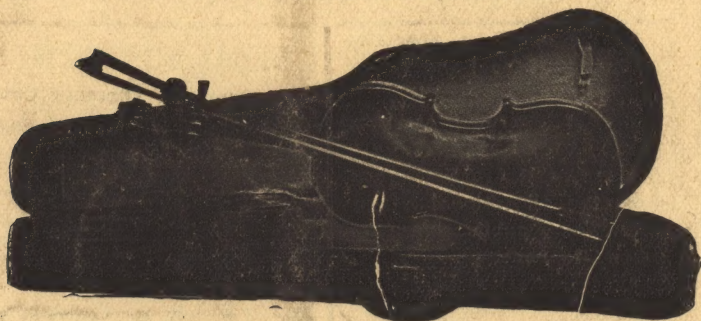
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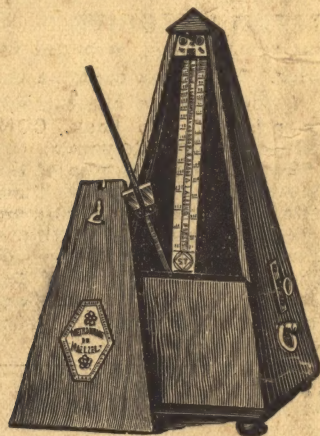


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